

books

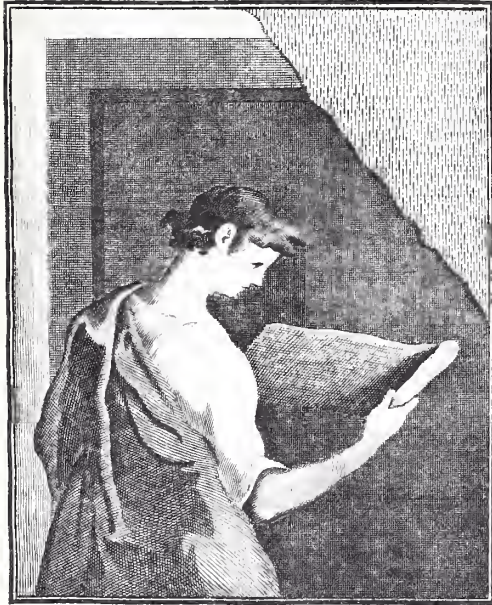
NC

33

G75

H58

1913



THE J. PAUL GETTY MUSEUM LIBRARY



Digitized by the Internet Archive
in 2016 with funding from
Getty Research Institute

<https://archive.org/details/originaldrawings00hese>

ORIGINAL DRAWINGS
BY OLD MASTERS OF
THE ITALIAN SCHOOL

Forming part of the Collection of

J. P. H.

PRIVATELY PRINTED

REPRODUCED BY J. J. WADDINGTON, LTD.

LONDON

1913

HESELTINE, JOHN

NC

33

G75H58

1913

Since this little book was put in hand I have sold my collection of drawings by the Old Masters to Messrs. P. & D. Colnaghi & Company.

I wish to make this announcement to my friends in order to save them trouble in case they wish to see a drawing now no longer in my possession.

I have still those drawings which were framed and hung up at 196, Queen's Gate, and also most of the drawings by artists who have died since the year 1800. As I have still other works of art not without interest, I hope I may continue this series of little books for some years longer.

I do not wish to offer any apology or explanation for having sold this part of my collection: everyone must judge for himself whether he thinks best to exchange money for works of art or works of art for money. I may add this, however, that no one has more than a life interest in any work of art, and that I was born in 1843. The drawings sold have been stamped 

J. P. H.

What so full of content, as to read, walke
and see Mappes, Pictures, Statues, Jewels,
Marbles, which some so much magnifie, as those
that *Phidias* made of old so exquisite and
pleasing to be beheld, that as Chrysostome
thinketh, *if any man be sickly, troubled in
mind or that cannot sleep for grieffe, and shall
but stand over against one of Phidias' images,
he will forget all care, or whatsoever else may
molest him in an instant.*

The Anatomy of Melancholy, by *Democritus
Junior* (R. Burton).

Oxford 1628. Page 274.



No. 1.

ANDREA DEL SARTO.

1486-1531.

Portrait of the Artist's Wife, Lucrezia del Fede.

Black chalk.

44 by 33 cm.

Collections: J. Barnard.

T. Dimsdale.

C. S. Bale.

Compare the early portraits of the same lady at the Uffizi and at Madrid.



No. 2.

ANDREA DEL SARTO.

1486-1531.

Study for St. John Baptist: on the reverse studies of hands.

Red chalk.

39 by 18 cm.

This is a study for the fresco in the Scalzi at Florence, painted in 1513.





No. 3.

ANDREA DEL SARTO.

1486-1531.

Study for the Virgin and Child with St. John.

Red chalk.

29 by 19 cm.

I am indebted to Mr. Berenson for having pointed out that this drawing is a study for a fresco, now destroyed, which was formerly in a convent outside the Porta Pinti in Florence. Copies of this fresco are in the Uffizi and the Palazzo Bianco at Genoa ; there is a small one at the Hotel Lambert in Paris. Collection S.—Mark unknown.



No. 4.

ANDREA DEL SARTO.

1486-1531.

Study for the Head of St. John Baptist.

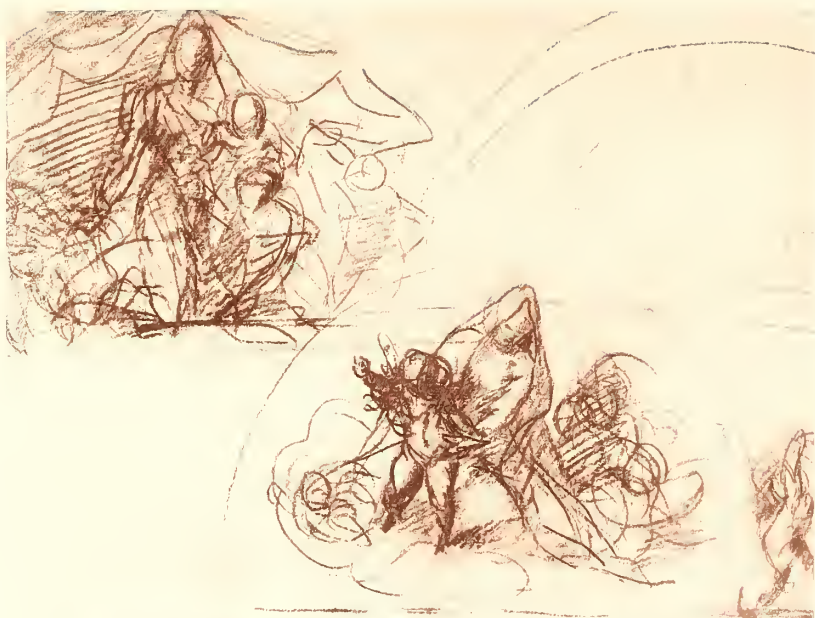
Black chalk.

27 by 22 cm.

Collections: P. H. Lankrinck.

Earl of Warwick. No. 364.

This is a study for the fresco, now destroyed, in a convent outside the Porta Pinti at Florence.



No. 5.

ANDREA DEL SARTO.

1486-1531.

Studies for the Madonna del Sacco in the Cloister of the Church of the Annunciata, Florence. This was painted in 1527.

Red chalk.

29 by 26 cm.

Collection : G. W. Reid.



No. 6.

MICHAEL ANGELO.

1475-1564.

Study for a Virgin and Child.

Red chalk.

13 by 10 cm.

Collections: Sir Thomas Lawrence.

W. Russell.

Like many others, this drawing has been ascribed recently to Sebastian del Piombo.



No. 7.

MICHAEL ANGELO.

1475-1564.

Study for the torso of a man standing.

Pen and ink.

23 by 21 cm.

Study for the statue of Christ in Sa. Maria Sopra
Minerva at Rome.

The study from the same model for the back is at
the Albertina.



No. 8.

MICHAEL ANGELO.

1475-1564.

Study of Legs.

Pen and ink.

23 by 21 cm.

This is the reverse of the preceding drawing. These legs agree with a bronze in the same collection, which is possibly a study or reproduction for the bronze David which was sent to France and lost. Reproduction of this bronze follows.

This fine bronze is 46 Centimetres in height: the figure is highly finished, while the head is more in the state of a sketch: personally I have little doubt that it is a cast from Michael Angelo's finished wax model for the David cast in bronze, and sent to France in 1504 and long since lost. The tradition of the neighbourhood is that it was formerly at Le Chateau de St. Ange, formerly called Chateau neuf de Challeau near Moret, Seine-et-Marne.

No other example of the bronze reproduced is known.

J. P. H.





No. 9.

FRA BARTOLOMEO.

1472-1517.

Study for five naked figures of men for the Resurrection: the subject occurs in the background of the large picture in the Cathedral at Besançon for which this is a study.

16 by 19 cm.

Collection: Count Ottalini of Lucca.

Pen and bistre.



No. 10.

FRA BARTOLOMEO.

1472-1517.

Landscape with a Water Mill.

On the reverse, sketch of a large Church.

Pen and bistre.

155 by 125 mm.

Collection : Count Ottalini of Lucca.



No. 11.

FRA BARTOLOMEO.

1472-1517.

Study for the Altar Piece in the Church of San Marco at Florence.

On the reverse, a study of a naked man seen from behind, and a woman.

Black chalk on brown paper.

26 by 20 cm.

This drawing was bought at Valencia in Spain of an artist named G. Gomez.



No. 12.

FRA BARTOLOMEO.

1472-1517.

Study for the Virgin enthroned, surrounded by Saints.

Black chalk.

38 by 28 cm., arched top.

Study for the large monochrome picture in the Uffizi.

Skene Collection.



No. 13.

GIULIO CAMPI.

1500-1572.

The death of Sa. Agata.

Pen and ink.

35 by 24 cm.

This is a study for the fresco in the Church of Sa. Agata at Cremona : it was formerly ascribed to Titian and comes from the collections of

Crozat. No. 654.

Mariette.

Sir Thomas Lawrence.

W. Esdaile.

Simes.



No. 14.

CORREGGIO.

1494-1534.

Study for a Holy Family.

Red chalk.

28 by 21 cm.

Collections: Earl of Arundel.
Earl of Warwick.



No. 15.

CORREGGIO.

1494-1534.

Study for a child seated.

Red chalk.

On the reverse slight sketches of children.

Collections: Lempereur. No. 138.

Marquis de Chennevières.



No. 16.

CORREGGIO.

1494-1534.

Studies of four children on the same paper.

Red and black chalk.

24 by 17 cm.

Collections: Mariette. Lot 119.

Marquis de Lagay.

Woodburn.

Ch. Gasc.

Marquis de Chennevières.



No. 17.

CORREGGIO.

1494-1534.

Study of the Virgin and Child seated between two
Saints. Marriage of St. Catherine.

Bistre wash heightened with white: worked like a
small fresco.

Collection: Richardson the elder.

16 by 20 cm., not regularly cut.



No. 18.

LORENZO DI CREDI.

1457-1537.

Virgin and Child seated.

Silver point on prepared red paper.

145 by 95 mm.

Collections: Desperet.

Louis Gallichon.



No. 19.

LORENZO COSTA.

1460 (?) - 1535.

Study from various personages.

Silver point on pinkish paper, heightened with white.

30 by 18 cm.

Collections: King of Naples.

Dr. Wellesley.

Mayor.

These are studies for heads in the fresco by Costa in the Church of Sa. Cecilia at Bologna.

The drawing was formerly ascribed to Raphael.



No. 20.

LORENZO COSTA.

1460-1535.

Virgin and Child seated.

Wash on greenish paper, heightened with white.

30 by 18 cm.

This is the reverse of the preceding drawing.



No. 21.

DONATELLO.

1386-1466.

Virgin and Child, seated to the right.

Pen and bistre.

25 by 16 cm.

Collections: Wellesley.

F. T. Palgrave.

This drawing has borne the name of Donatello certainly since the XVIIIth Century. More recently it has been suggested that it is an early work of Michael Angelo.



No. 22.

DOMENICO GHIRLANDAIO.

1449-1494.

Studies on one sheet of paper—to the left for a S. Sebastian—to the right a man seated reading a book.

Silver point on prepared pink paper, heightened with white.

25 by 22 cm.

Collection: Lord de Lisle.

This drawing has been attributed to Rafaelino del Garbo. One or two similar drawings in the Uffizzi are now given to Masolino di Panicale.



No. 23.

LUINI.

1475-1523.

Head of a Boy, surrounded by sketches of five other heads.

Red chalk.

18 by 13 cm. Corners cut off.

This is a study for a head in the background of *La Vierge au Berceau* in the Salon Carré of the Louvre.

Collection : Nieuwenhuys. Sold as Leonardo.



No. 24.

LUINI.

1475-1533.

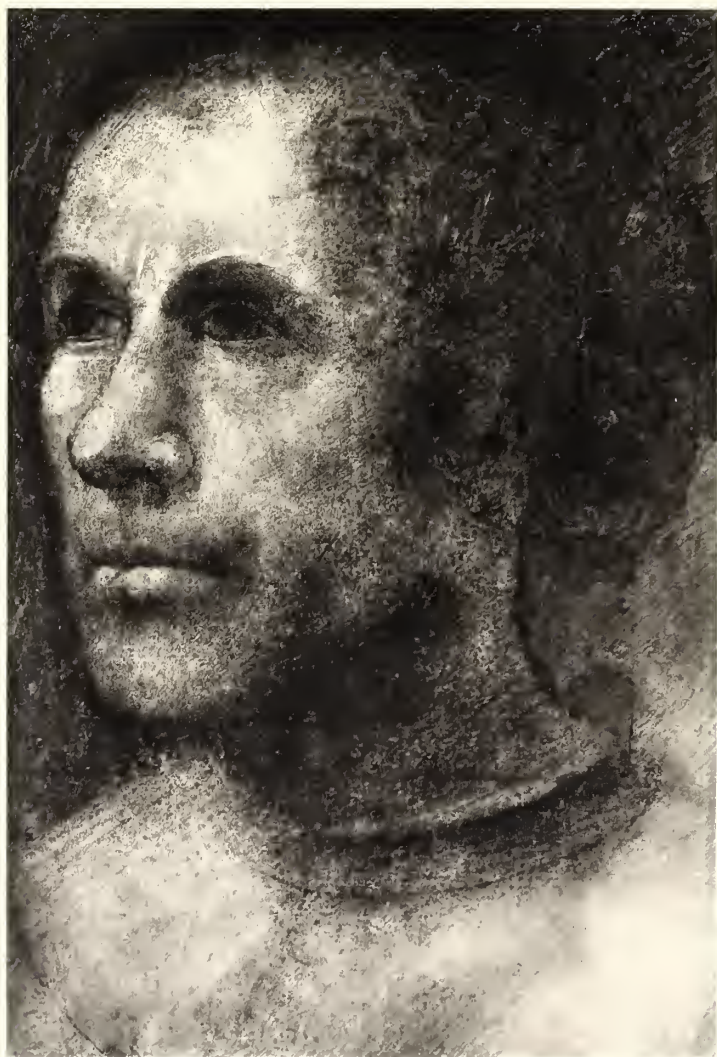
Head of a beautiful young lady.

Black chalk.

40 by 28 cm.

Collection : Lord de Lisle.

This drawing used to be attributed to Boltraffio : I prefer the name of Luini, and think it is a portrait of Ippolita Sforza for the kneeling figure in the fresco at the Monasterio Maggiore in Milan.



No. 25.

FILIPPO MAZZOLA (d. 1505).

Study of a man's head.

Black chalk.

28 by 19 cm.

Collection: Lord de Lisle.

This is a study for the signed portrait, No. 417, in the Brera. I am indebted to Mr. Loeser for the identification.



No. 26.

PARMIGIANO.

1503-1540.

Study of man standing blowing a large horn.

Pen and bistre washed.

26 by 20 cm.

Collections: Lord Arundel.

Zanetti.

Baron de Non. No. 402.

Sir Thomas Lawrence. No. 44.

Comte Nils Bark.

Comte Thibaudeau. No. 124.

E. Diaz.

Marquis de Chennevières.



No. 27.

PERUGINO.

1446-1523.

Study of man in armour.

Pen and bistre on brown paper, heightened with white.

25 by 16 cm.

Collection : Dr. Wellesley. No. 1273.

This drawing, ascribed to Perugino in the Wellesley sale, is more probably by Pinturricchio : compare a similar composition, but with very different handling, in the Louvre, and a drawing of the left hand figure at the Uffizzi ; this last is called Gerino da Pistoja.



No. 28.

PERUGINO.

1446-1523.

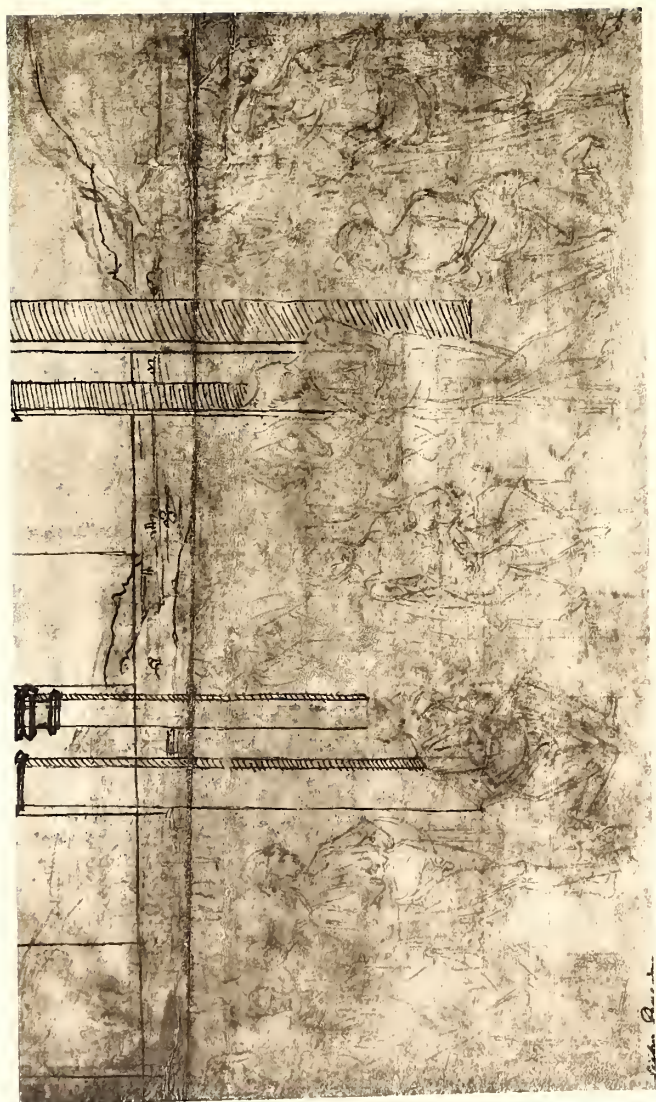
The Baptism of our Lord.

Bistre wash.

28 by 19 cm.

Study for a composition often repeated.

Collection: Bertini (Milan).



No. 29.

PERUGINO.

1446-1523.

Study for the whole subject of the fresco at Citta della Pieve. The Adoration.

Pencil, touched with pen and bistre.

19 by 33 cm.

Conestabile Collection.



No. 30.

PINTURICCHIO.

1454-1513.

Study for an Angel.

Silver point, heightened with white on grey paper.

22 by 14 cm.

Collection: Mayor.

Study for the fresco in the Church of the Ara Coeli
at Rome.



No. 31.

PINTURICCHIO.

1454-1513.

Study for a man standing wearing a robe.

Silver point on prepared grey paper, heightened with white.

22 by 14 cm.

Collection : Mayor.

This drawing is on the reverse of the angel in the preceding drawing: it is a study for the Libreria at Sienna.



No. 32.

PINTURICCHIO.

1454-1513.

Study for a female figure with a child on her knee.

Brush work, heightened with white.

17 by 12 cm., not cut regularly.

Conestabile Collection.

Study for the woman seated on the extreme right in the fresco by Pinturicchio in the Sistine Chapel at Rome.



No. 33.

PINTURICCHIO.

1454-1513.

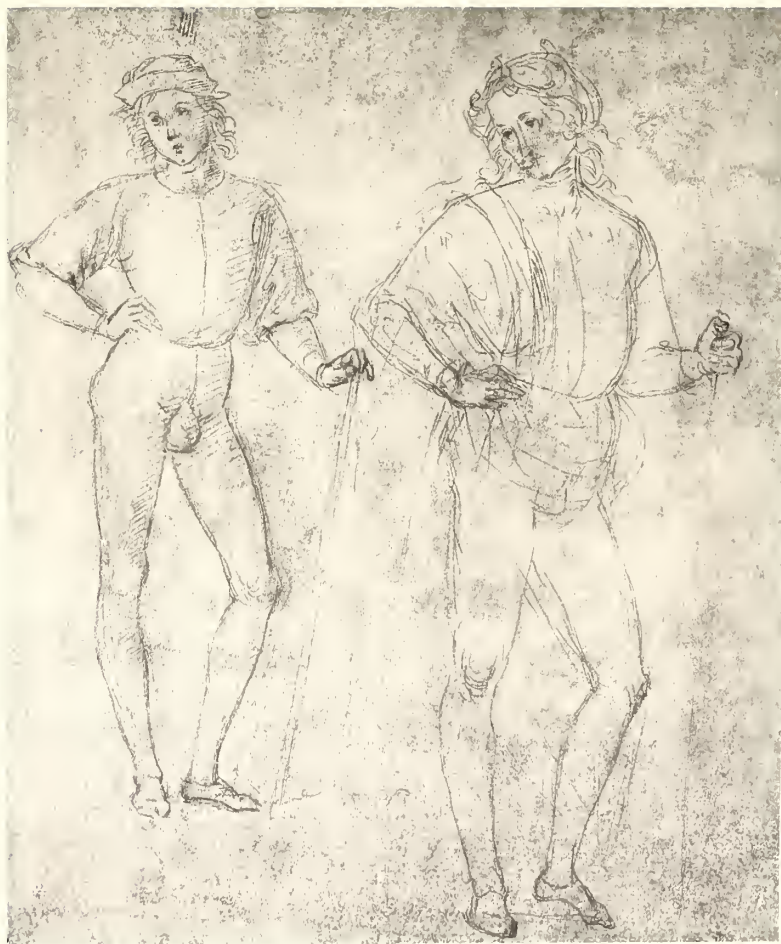
Study of a head.

Brush work with bistre, heightened with white on prepared brown paper.

14 by 12 cm.

Conestabile Collection.

This is a study for a head in the fresco by Pinturicchio in the Sistine Chapel at Rome.



No. 34.

RAPHAEL.

1483-1520.

Study for two standing figures.

Silver point.

22 by 18 cm.

Conestabile Collection.



No. 35.

RAPHAEL.

1483-1520.

Study for Apollo standing playing a violin.

Silver point.

30 by 21 cm.

Conestabile Collection.



No. 36.

RAPHAEL.

1483-1520.

Study of a kneeling figure to left and two heads.

Silver point, heightened on prepared white paper.

220 by 135 mm.

Collection : Conestabile.



No. 37.

RAPHAEL.

1483-1520.

Study of a kneeling figure to the right, with study
of a head to the left.

Silver point on prepared white paper.

22 by 12 cm.

Collection : Conestabile.



No. 38.

RAPHAEL.

1483-1520.

Study for the head to left, and right arm for,
probably, a S. John Baptist.

Silver point on prepared grey paper.

11 by 18 cm.

Collection : Conestabile.



No. 39.

RAPHAEL.

1483-1520.

Studies of five children : among them that on the left is for the S. John in the Terranuova Madonna in Berlin : next is for the Christ in the Solly Madonna in Berlin, and next to this is a study undraped for the Ripalta altar piece, now in the possession of Mr. Pierpont Morgan.

Silver point on grey paper.

24 by 19 cm.

Collections : J. Thane.

W. Esdaile.



No. 40.

RAPHAEL.

1483-1520.

Study of a man standing to left.

Pencil.

22 by 12 cm.

Collection : Conestabile.



No. 41.

RAPHAEL.

1482-1520.

Two studies of a hand.

Silver point on brownish paper.

The upper study 750 by 1200 mm.

The lower one 10 by 14 cm.

Collection : Conestabile.



No. 42.

CESARE DA SESTO.

1477-1523.

Four studies for S. John the Baptist for the picture
in the collection of the Duke Scotti at Milan.

Collection: Marquis de Chennevières.

25 by 17 cm.

Red chalk drawn over with pen and bistre.

GETTY CENTER LIBRARY

MAIN

NC 33 G75 H58 1913

BKS

c. 1 Heseltine, John Post
Original drawings by old masters of the



3 3125 00319 5472

F 12

